

THE
ACTORS
VINDICATION,

CONTAINING,

Three brief Treatises, viz.

- I. *Their Antiquity.*
- II. *Their antient Dignity,*
- III. *The true Use of their
Quality.*

Written by *Thomas Heywood.*

Et prodesse solent & delectare—

LONDON,
Printed by *G. E.* for *W. C.*



*To the most Knowing, the great
Encourager of all Arts and
LEARNING,*

The Right Honourable

HENRY


Lord Marquesse

DORCHESTER,

Earle of Kingston, Viscount

Newmarke, Lord Pierrepont, and Manvers.

My Lord,

 He Authour of this ensuing
Poem, not long before his
Death, discovering how un-
deservedly our Quality lay under the
envious and ignorant, made our Vin-
dication his Subject, which he hath as-
serted with such Arguments of Rea-

The Epistle Dedicatory.

son and Learning, that the judicious will no doubt rest satisfied of the lawfulness and (indeed) necessity of it: the gentleman was a Fellow of *Peterhouse* in *Cambridge*; I should think it a high part of ingratitude to let so ill-laborate a Piece lye buried with him. And therefore to pay the Duty he Ow'd your Honour, to undeceive the World, and to revive his memory: I beseech your Lordship, give me leave to pursue his Intention, by the humble Dedication of this his so Genious a Work: And if to fix your Name to it be not a presumption beyond the reach of Pardon, I shall not dispair of your Mercy, since your Candor affords it to the meanest, and to me by consequence, who am in heart,

My Lord,

Your most Submissive,

W. C.



To my good Friends and Fellows, the Actors of this City.



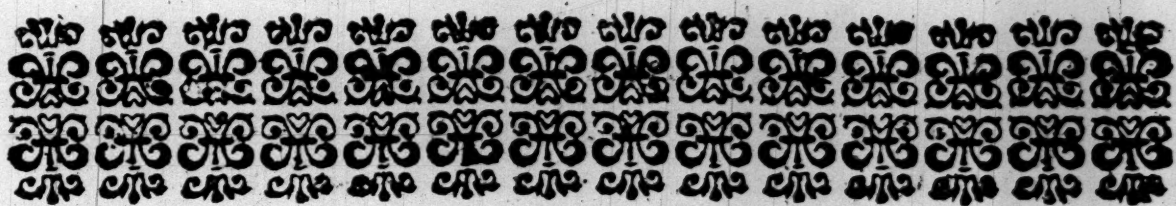
Of my busiest houres, I have spared my self so much time as to touch some particulars concerning us, to approve our Antiquity, antient Dignity, and the true use of our quality. That it hath been antient we have derived it from more than two thousand years agoe, successively to this Age. That it hath been esteemed by the best and greatest: To omit all the noble Patrons of the former world, I need alledge no more than that Royall and Princely service, in which of late years we have lived. That the Use thereof is authentique, I have done my endeavour to instance by History, and approve by Authority. To excuse my ignorance in affecting no flourish of Eloquence, to set a glosse upon my Treatise, I have nothing to say for my self but this: A good face needs no painting, and a good cause no abetting. Some over-curious have too liberally taxed us: and he (in my thoughts) is held worthy reproof, whose ignorance cannot answer for it self: I hold it more honest for the guiltlesse to excuse, than the envious to exclaim. And we may as freely (out of our plainnesse) answer, as they (out of their perversnesse object) instancing my self by famous Scalliger, learned Doctor Gager,

To the Actors of the City.

Doct^r Gentiles, and others, whose opinions and approved arguments on our part, I have in my brief discourse altogether omitted; because I am loath to be taxed in borrowing from others: and besides, their works being extant to the world, offer themselves freely to every mans perusall. I am profess^t adversary to none, I rather covet reconcilment, than opposition, nor proceeds this my labour from any envy in me, but rather to shew them wherein they erre. So wishing you free leave, with judicial Audience, honest Poets, and true gatherers; I commit you all to the fulness of your best wishes.

Yours ever,

T. H.



To the Iudicial Reader.

I Have undertook a subject (courteous Reader) not of sufficient countenance to bolster it self by his own strength ; and therefore have charitably reached it my hand to support it against any succeeding Adversary. I could willingly have committed this work to some more able than my self : for the weaker the Combatant , he needeth the stronger Arms. But in extremities, I hold it better to wear rusty Armour, than to go naked ; yet if these weak habiliments of warre, can but buckler it from part of the rude buffets of our Adversaries , I shall hold my pains sufficiently guerdoned. My Pen hath seldome appeared in Print till this occasion ; I have ever been too jealous of mine own weaknes, willingly to thrust into the Presse : nor had I at this time, but that a kinde of necessity enjoyned my coming abroad to satisfie this present generation what hath been said in this businesse. I have neither shewed my self over-presumptuous, in skorning thy favour, nor too importunate a beggar, by too servily intreating it. What thou art content

To the Reader.

tent to bestow upon my pains, I am content to accept: if good thoughts, they are all I desire: if good words, they are more than I deserve: if bad opinion, I am sorry, I have incur'd it; if evil language, I know not how I have merited it: if any thing, I am pleased, if nothing, I am satisfied, contenting my self with this: I have done no more than (had I been called to account) shewed what I could say in the defence of my own quality.

Thine

T. Heywood.

Firma valent per se, nullumq, Machaona querunt.

TO

Ἀπολογία τῶν πανηγυρῶν.

Τούτο βροτοῖσι μελεῖ μούσῳν περικάλλεα ὕμνῳ
 Καὶ κλέα καὶ δ' ἀρετῆς : ἔρμαι μεγά ; τὸν γὰρ ἄλκιον
 Εὖρε Θεοῦ φιλικὸν μέλ^ε ἀνδρωτοῖσι πονήσον
 Φάγει, μίθεῖς τῶν κόμα κακῶν : κωμῳδία δ' ἔξει
 Τὴν δ' ἐποθήκην ; μήτε καλ' ἔργα τραγωδία κάρρει :
 Ἀγχι^ε εἶ ; καὶ ὅρας , ὅτι φαυλὸς ὅμως τ' ἐπιρρώτης
 Βάλλετο, καὶ παρὰ πόλλετα δ' ἐν μεγαλόισι θεατρῶσις :
 Ἀλλ' ἀγαθὸν αἰεὶ δυναμεῖς κάλει φερέονταί
 Εἰ φιλεῖς μούσας φιλεῖν δεῖ εὖρα θεάτρα.
 Ἀρεὰ δ' ἰώκων : χεῖρον, καὶ φίλον ἄδ' ἀπολέσσης.

ΑΛ Πρ.

In laudem, nec Operis, nec Authoris.

F Alor ? en hęc solis non solūm grata Theatris ?
 (Esse putes solis quanquam dictata Theatris)
 Magna sed à sacro veniet tibi gratia Templo,
 Parve Liber; proles hanc infitianda Parenti.
 Plurimus hunc natus Librum de-plebe-Sacerdos
 (Copia Verborum cui sit, non copia Rerum)
 Materie tantum petet hinc; quantum nec in uno
 Promere Mense potest: nec in uno forsitan Anno.
 Da quemvis Textum; balbā de Nare locutus,
 Protinus exclamat (Nefanda piacula!) in urbe
 (Proh dolor!) Impietas nudat à fronte vagatur!
 Ecce librum (Fratres) Damnando Authore Poëta:
 Pejorem, nec Sol vidit, nec Vorstius Ipse
 Hæresiarcha valet componere: Quippe Theatri
 Mentitas loquitur laudes (ô Tempora!) laudet
 Idem si potis est, Monarchum, Monachive Cucullum.
 Sacro quis Laudes unquam Nomen-ve Theatri
 Repertit in CANONE? haud ulius. Stolidissime, Dogma
 Non CANONEM sapit hoc igitur, sed Apocryphon. Inde
 (Lymphatum attonito pectus tundente Popello.
 Et vacuum quassante caput mæstimque tuenti)
 Sic multo rancorem crocitantis sudore perorat;

Quod

Quod non dant Proceres dedit Histrio : nempe benignam
Materiam Declamandi, plebèmq; docendi.

Quis tamen hic Mystes tragico qui Fulmina ab ore
Torquet ? Num doctus ? Certè Nam Metra Catonis
Quatuor edidit, totidem quæque Commata Tullî.
Jejunamque cateche sin pistoribus æquè
Fartoribûsq; Pius scripsit. Liber Utilis hic. Qui
Baptistam simulant vultu, Floralia vivunt :
Queisq; Supercilio brevior coma. Sed venerandos
Graios. Hic Latiôsq; patres exosus ad unum est ;
Et Canones damnans fit Apocryphus. Uritur intus.
Laudibus ACTORIS multùm mordetur. Ab illo

(a) Hypocrita
propriè perfo-
marum histri-
nem denotat.

Laude suâ fraudatur enim Quis n. scit ? Iniquum'st
Præter se Scripto laudetur (a) Hypocrita quisquam.
Fallor ? an hæc solis non solum grata Theatris ?

Anonymus, sive
Pessimus omnium Poëta.

To them that are opposite to this Work.

CEase your detracting tongues, contest no more,
Leave off for shame to wound the Actors fame;
Seek rather their wrong'd credit to restore,
Your envy and detractions quite disclaime :
You that have term'd their sports lascivious, vile,
Wishing good Princes would them all exile ;
See here this question to the full disputed :
Heywood, hath you, and all your proofs confuted.

Wouldst see an Emperour and his Councel grave,
A noble Souldier acted to the life,
A Roman Tyrant how he doth behave
Himself, at home, abroad, in peace, in strife ? (cesse,
Wouldst see what's love, what's hate, what's foule ex-
Or wouldst a Traytor in his kinde expresse :
Our Stagyrites can (by the Poets pen)
Appear to you to be the self same men.

What

What though a sort for spight, or want of wit,
Hate what the best allow, the most forbear,
What excite can you desire more fit,
Than stately stratagems to see and hear.

What profit many may attain by playes,
To the most critick eye this book displaies,
Brave men, brave acts, being bravely acted too,
Makes, as men see things done, desire to do.

Vide pag. 5.

And did it nothing but in pleasing sort,
Keep gallants from mispending of their time,
It might suffice: yet here is noble sport,
Acts well contriv'd, good Purpose, and stately time.

To call to Church, *Campanus* bells did make,
Playes, dice, and drink invite men to forsake:
Their use being good then use the Actors well,
Since ours all other Nations far excell:

A. H.

To his beloved friend Master

THOMAS HEYWOOD.

Sume superbiam quaesitam meritis.

I Cannot though you write in your own cause,
Say you deal partially; but most confesse,
(What most men will) you me it due a pause;
So worth that your work becomes the Presse,

And well our actors, may approve your paines,
For you give them authority to play;
Even whilst the hottest plague of envy rains,
Not for this want shall they dearly pay.

What a full state of Poets have you cited,
To judge your cause? and to our equall view
Fair Monumental Theaters recited:
Whose ruins had been ruin'd but for you.

Such men who can in tune, both raile and sing:
Shall viewing this, either confesse 'tis good,
Or let their ignorance condemn the spring,
Because 'tis merry and renews our bloud.

Be therefore your own judgment your defence,
Which shall approve you better than my praise,
Whilst I in right of sacred Innocence,
Durst ore each gilded Tombe this known truth raise.
„ Who dead would not be acted by their will,
„ It seems such men have acted their lives ill.

By your friend, J. W.

To my very loving Friend and Fellow THOMAS HEYWOOD.

THou that do'st raile at me for seeing a play,
How wouldst thou have me spend my idle hours?
Wouldst have me in a Tavern drink all day?
Melt in the Suns heat? or walke out in showers?

Gape at the Lottery from morn till even,
To hear whose mottoes blanks have, and who prizes?
To hazzard all at dice (chance six or seven?)
To card? or bowle? My humour this despises.

But thou wilt answer: None of these I need,
Yet my tir'd spirits must have recreation:
What shall I do that may retirement breed?
Or how refresh my self? and in what fashion?

To

To drabbe, to game, to drink, all these I hate :
Many enormous things depend on these,
My faculties truly to recreate
With modest mirth, and my self best to please.

Give me a Play; that no distast can breed,
Prove thou a Spider, and from flowers suck gall,
It's like a Bee, take hony from a weed :
For I was never Puritanicall.

I love no publick soothers, private scorers,
That raile 'gainst litchery, yet love a harlot.
When I drink, 'tis in sight, and not in corners :
I am no open Saint, and secret Varlet.

Still when I come to Playes, I love to sit,
That all may see me, in a publick place :
Even in the Stages front, and not to get
Into a nook, and hood-wink there my face.

" This is the difference, such would have men deem,

" Them what they are not : I am what I seem.

R. P.

To my good friend and fellow,

THOMAS HEYWOOD.

Let others task things honest and to please
Some that pretend more strictness than the rest,
Exclaim on Playes: know, I am none of these
That in-ly love, what out-ly I detest.
Of all the modest pastimes I can find,
To content me, of Playes I make best use,
As most agreeing with a generous mind.
There see I vertues crown, and sins abuse.

Two houres well spent, and all their pastimes done,
Whats good I follow, and whats bad I shun.

C.R.

To

To my good friend and fello

THOMAS HEYWOOD

HAve I not known a man that to be hir'd,
Would n't for any treasure see a play,
Reele from a Tavern? Shall this be admir'd?
When as another but the other day,
That held to wear a surplesse most unmeet,
Yet after stood at Pauls Crosse in a sheet.

R. P.

To my approved good friend

Mr. THOMAS HEYWOOD.

Of thee, and thy *Apology* for playes
I will not much speak in contempt or praise:
Yet in these following lines I'll shew my minde,
Of Playes, and such as have 'gainst Playes repin'd.
A Play's a brief *Epitome* of time,
Where man may see his vertue or his crime
Laid open, either to their vices shaine,
Or to their vertues memo'able fame.
A Play's a true transparent Christs I mirror,
To shew good minds their mirr h, t e b a t their terror:
Where stabbing, drabbing, dicing, drinking, swearing
Are all proclaim'd unto the sight and hearing,
In ugly shap'es of Heaven-a' horrible sinne,
Where men may see the mine they wallow in.
And well I know it makes the Divell rage,
To see his servants fluted on a stage.
A Who'e, a Thief, a Pander, or a Bawd,
A Broker, or a slave that lives by fraud:

An

An Usurer, whose soul is in his chest,
Untill in hell it comes to restlesse rest.
A Fly-blown gull, that faine would be a Gallant,
A Raggamuffin that hath spent his Tallent.
A sel-wise fool, that sees his wits out-stript,
Or any vice that feels it self but nipt,
Either in Tragedy or Comedy,
In Moral, Pastoral, or History:
But straight the poyson of their envious tongues,
Breaks out in volleys of Calumnious wrongs.
And then a Tinker, or a Dray-man swears,
I would the house were fir'd about their ears.
Thus when a Play nips Sathan by the nose,
Streight all his vassails are the Actors foes.
But fear not man, let envy swell and burst,
Proceed, and bid the Devill do his worst.
For Playes are good or bad, as they are us'd,
And best inventions often are abus'd.

Yours ever

J. T.

The Author to his Booke.

THe World's a Theater, the earth a Stage,
Which God and Nature doth with Actors fill,
Kings have their entrance in due equipage,
And some their part play well and others ill.
The best no better are (in this Theater,)
Whereevery humour's fitted in his kinde,
This a true Subject acts, and that a Traytor,
The first applauded, and the last confus'd,
This playes an honest man, and that a knave

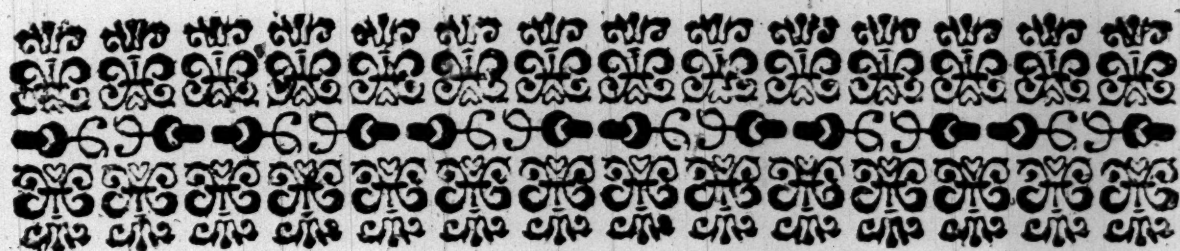
*So compared
by the Fathers.*

A

A gentle person this, and he a clown
One man is ragged, and another brave:
All men have parts, and each man acts his own.
She a chaste Lady acteth all her life,
A wanton Curtezan another playes,
This, covets marriage love, that, nuptial strife,
Both in continuall action spend their dayes.
Some Citizens, some Souldiers, born to adventure,
Shepheards and Sea-men; then our play's begun,
When we are born and to the world first enter;
And all finde Exits when their parts are done.
If then the world a Theater present,
As by the roundnesse it appears most fit,
Built with star-galleries of high ascent,
In which *Jehove* doth as spectator sit,
And chief determiner to applaud the best,
And their indeavours crown with more than merit.
But by their evill actions doomes the rest,
To end disgrac't whilst others praise inherit.
He that denies then theaters should be,
He may as well deny a world to me.

Thomas Heywood.

An



The Actors Vindication, and first touching their *ANTIQUITY*



MOVED by the sundry exclamations of many seditious Sectists in this age, who, in the fatness and rankness of a peaceable Commonwealth, grow up like unsavoury tufts of grasse, w^{ch}, though outwardly green and fresh to the eye, yet are they both unpleasant and unprofitable, being too sower for food, and too rank for fodder: These men like the antient Germans, affecting no fashion but their own, would draw other nations to be slovens like themselves, and undertaking to purifie and reform the sacred bodies of the Church and Common-weale (In the true use of both which they are altogether Ignorant) would but like artlesse Physicians, for experiment sake, rather minister pills to poison the whole body, than cordials to preserve any or the least part. Amongst many other things tolerated in this peaceable and flourishing State, it hath pleased the high and mighty Princes of this Land to limit the use of certain publick Theaters, which since many of these over-curious heads have lavishy and violently slandered, I hold it not amisse to lay open some few Antiquities to approve the true use of them, with arguments, not of the least moment, w^{ch} according to the weakness of my spirit & infancy of my judgment, I will (by Gods grace) commit

The Actors

to the eyes of all favorable and judiciall Readers, as well to satisfie the requests of some of our well qualified favourers, as to stop the envious acclamations of those who challenge to themselves a priviledge Invective, & against all free estates a railing liberty: Loath am I (I protest) being the youngest and weakest of the Nest wherein I was hatcht, to soar th's pitch before others of the same brood more fleg, & of better wing than my self. but though they whom more especially this taske concerns, both for their ability in writing & sufficiencie in judgement (as their works generally witnes to the world:) are content to over-slip so necessary a subject, and have left it as to me, the most unworthy: I thought it better to stammer out my mind, than not to speak at all, to scribble down a mark in the stead of writing a name, & to stumble on the way, rather than to stand still and not to proceed on so necessary a Journey. *Nox erat, & somnus lacus submitit ocellos.*

It was about that time of the night when darkness had already overspread the world, and a hush & general silence possesst the face of the earth, & mens bodies tyed with the businesse of the day betaking themselves to their best repose, their never-sleeping soules laboured in uncouth dreames and visions, when suddenly appeared to me the tragick Muse Melpomene.

——— *animosa Tragedia.*

——— *& movit pictis immixa Cothurnis*

Densum Cesarie, terque quaterque Caput:

Her haire rudely disheyeled, her chaplet withered, her visage with tears stained, her brow furrowed, her eyes dejected. nay her whole complexion quite faded and altered: and perusing her habit, I might behold the colour of her fresh robe all Crimson, breathed, and with the invenomed juice of some prophane spilt ink in every place stained: nay more, her busken of all the wonted Jewels & ornaments utterly despoyled, about which in manner of a garter I might behold these letters written in a plaine & large Character.

Behold

Vindication.

3

Behold my Tragick Buskin rent and torn,
Which Kings and Emperours in their times have worne,
This I no sooner had perus'd, but suddenly I might
perceive the intraged Muse, cast up her scornfull head: her
eye-balls sparkle fire, and a suddain flash of disdain, in-
termixt with rage, purple her cheek, When pacing
with a maiestick gate & rowling up her fresh spirits with
a lively and quaint action, she began in these or the like
words.

Grande sonant tragici, tragicos decet Ira Cothurnos.
Am I Melpomene the buskend Muse,
That held in awe the tyrants of the world,
And plaid their lives in publick Theaters,
Making them feare to sinne, since fearless I
Prepare to write their lives in Crimson Inke,
And set their shames in eye of all the world?
Have not I whipt Vice with a scourge of Steele,
Unmaskt sterne Murther; sham'd lascivious Lust.
Pluck'd off the visar from grimme Treasons face,
And made the Sun point at their ugly sinns?
Haib not this powerfull hand tam'd fiery Rage,
Kild poisonous Envy with her own keen darts,
Choak'd up the Covetous mouth with moulten gold,
Burst the vast womb of eating Gluttony,
And drown'd the Drunkards gall in juice of grapes?
I have shew'd pride his picture on a stage,
Laid ope the ugly shapes his steel-glasse hide,
And made him passe thence meekly: In those daies
When Emperours with their presence grac't my Scenes,
And thought none worthy to present themselves
Save Emperours, to delight Embassadors,
Then did this garland flourish, then my Rome
Was of the deepest Crimson, the best die:
*Cura Ducum fuerant olim regumq ue poetæ,
Præmiaque Antiqui magna tulere Chori*
Who lodge then in the bosome of great Kings.

The Actors

Save ~~be~~ that had a grave Gothurnate Muse.
A stately verse in an Iambick stile
Became a Kesar's mouth. Oh these were times
Fit for your Bards to vent your golden Rimes.
Then did I tread on Arras, Cloth of Tissue,
Hung round the fore-front of my stage: the pillars
That did support the Roofs of my large frame
Double apparrel'd in pure Ophir gold:
Whilst the round Circle of my spacious orb
Was throng'd with Princes, Dukes and Senators.
Nunc Hederæ sine Honore jacent.
But now's the Iron age, and black-mouth'd Curres,
Barke at the vertues of the former world.
Such with their breath have blasted my fresh roabe,
Pluckt at my flowry Chaplet, tow'd my tresses.
Nay some whom for their basenesse hist and scorn'd
The Stage, as loathsom, hath long-since spued out,
Have watcht their time to cast in venom'd Inke
To staine my garments with. Ob Seneca
Thou tragick Poet, hadst thou liv'd to see
This outrage done to sad Melpomene,
With such sharpe lines thou wouldst revenge my blot,
As Armed Ovid against Ibis wrot.

With that in rage she left the place, & I my dream, for at
the instant I awaked, when having perused this vision o-
ver and over again in my remembrance, I suddely be-
thought me, How many antient Poets, Tragick and Co-
mick, cying many ages ago live still amongst us in their
works, as amongst the Greeks, Euripides: Menander, So-
phocles, Eupolis, Eschilus, Aristophanes, Appollodorus, Anexan-
drides, Nichomachus, Alexis, Terens and others, so among
the Latins: Attilius, Actius, Melitbus, Plautus, Terence, and
others whom for brevity sake I omit.

Hos Ediscit & hos arcto stipata Theatro
Speſſat Roma potens, habet hos, numeratque Poetas.
These potent Rome acquires and holdeth dear,

And

Vindication.

5

And in their round Theaters flocks to hear :

These or any of these had they lived in the afternoon of the world, as they died even in the morning, I assure myself would have left more memorable trophies of that learn'd Muse, whom in their golden numbers they so richly adorned. And amongst our moderne poets, who have bin industrious in many an elaborate & ingenious poem, even they whose pens have had the greatest traffick with the Stage, have been in the excuse of these Muses most forgetful. But leaving these, lest I make too large a head to a small body, and so misshape my subject, I will begin with the antiquity of Acting Comedies, Tragedies, and Histories. And first in the golden world.

In the first of the *Olimpiads*, amongst many other active exercises in which *Hercules* ever triumph'd as victor, there was in his nonage presented unto him by his Tutor, in the fashion of a History, acted by the choise of the nobility of Greece, the worthy & and memorable acts of his father *Jupiter*. Which being personated with lively & wel spirited action, wrought such impression in his noble thoughts that in meer emulation of his fathers valor (not at the behest of his Stepdame *Juno*) he perform'd his twelve labors: Him valiant *Theseus* followed, and *Achilles*, *Theseus*. Which bred in them such haughty & magnanimous attempts, that every succeeding age hath recorded their worths, unto fresh admiration. *Aristotle* that Prince of Philosophers, whose books carry such credit, even in these our Universities, that to say *Ipse dixit* is a sufficient *Axioma*, he having the tuition of young *Alexander*, caused the destruction of Troy to be acted before his pupill, in which the valor of *Achilles* was so naturally exprest, that it imprest the heart of *Alexander*, insomuch that all his succeeding actions were meerly shaped after that pattern, and it may be imagined had *Achilles* never lived, *Alexander* had never conquered the whole world. The like assertion may be made of that ever renowned Roman *Julius Caesar*. Who

The Actors

after the like representation of *Alexander* in the Temple of *Hercules* standing in *Gades* was never in any peace of thoughts, till by his memorable exploits, he had purchased to himself the name of *Alexander*: as *Alexander* till he thought himself of desert to be called *Achilles*: *Achilles* till he had sufficiently imitated the acts of *Hercules*, and *Hercules* till he held himself worthy to be called the son of *Jupiter*. Why should not the lives of these worthies, presented in these our dayes, effect the like wonders in the Princes of our times, which can no way be so exquisitely demonstrated, nor so lively portrayed as by action: Oratory is a kind of a speaking picture, therefore may some say, is it not sufficient to discourse to the ears of Princes the fame of these conquerors: Painting likewise is a dumb oratory, therefore may we not as well by some curious *Pigmalion*, draw their conquests to work the like love in Princes towards these Worthies by shewing them their pictures drawn to the life, as it wrought on the poor painter to be enamored of his own shadow? I answer this,

*Non magis expressi vultus per athenia signa
Quam per vatis opus, mores animique virorum
Clarorum apparent.*

*The visage is no better cut in brasse,
Nor can the Carver, so expresse the face
As doth the Poets pen, whose arts surpass,
To give mens lives and vertues their due grace.*

A Description is only a shadow received by the ear, but not perceived by the eye, so lively pourtrature is meerly a forme seen by the eye but can neither shew action, passion, motion, or any other gesture, to move the spirits of the beholder to admiration; but to see a souldier shap'd like a souldier, walk, speak, act like a souldier. to see a *Hector* all besmer'd in blood, trampling upon the bulks of Kings. A *Troilus* returning from the field in the sight of his father *Ilium*, as if man and horse even from the steeds rough fetlocks to the plume in the champions helmet had been together

Vindication.

7

together plunged into a purple Ocean: To see a *Pompey* ride in triumph, then a *Cesar* conquer that *Pompey*: labouring *Hanniball* alive, hewing his passage through the *Alpes*. To see as I have seen, *Hercules* in his own shape hunting the Boare, knocking down the Bull, taming the Hart, fighting with Hydra, murdering *Gerion*, slaughtering *Diomed*, wounding the *Stimphalides*, killing the Centaurs, quashing the Lion, squeezing the Dragon, dragging *Cerberus* in Chains, & lastly, on his high *Pyramides* writing *Nil ultra* Oh these were sights to make an *Alexander*.

To turn now to the English histories, what English blood seeing the person of any bold English man presented and did not follow his name, and hunney at his valor, persuing him in his enterprise with his best wishes, & as being wrapt in contemplation offers to him in his heart all prosperous performance, as if the Personater were the man Personated, so bewitching a thing is lively and well spirited action, that it hath power to new mould the hearts of the spectators and fashion them to the shape of any noble & notable attempt. What coward to see his countryman valiant would not be ashamed of his own cowardise? What English Prince should he behold the true pourtraiture of that amorous King *Edward* the third, foraging *France*, taking so great a King captive in his own country, quartering the English Lyons with the French Flower-delyce, and would not be suddenly Inflam'd with so royall a spectacle, being made apt & fit for the like atch event. So of *Henry* the fifth: but not to be tedious in any thing. *Ovid* in one of his poems holds this opinion, that *Romulus* was the first that brought plaies into *Italy*, which he thus sets down

Primus sollicitos fecisti Romule Ludos.

Cum jurit viduos rapta Sabina viros

Tunc neque marmoreo pendebant vela Theatro, &c.

Which we English thus.

*Thou noble Romulus first playes contrives,
To get thy widdowed souldiers Sabine wives.*

Is

The Actors

In those dayes from the marble house did wave
 No saile, no silken flag, or ensigne brave.
 Then was the Tragick stage not painted red,
 Or any mixed staines on pillars spread,
 Then did the Sceane want art, th' unready Stage
 Was made of grasse and earth in that rude age :
 About the which were thick leav'd branches placed,
 Nor did the Audients hold themselves disgraced,
 Of turf and heathy sods to make their seats,
 Fram'd in degrees of earths and mossy peats.
 Thus plac'd in order, every Roman pry'd
 Into her face that sat next by his side ;
 And closing with her, severally gan move,
 The innocent Sabine women to their love :
 And whil'st the piper Thuscus rudely plaid,
 And by thrice stamping with his foot had made
 A signe unto the rest, there was a shout,
 Whose shrill report peirc'd all the aire about.
 Now at a signe of rape given from the King ,
 Round through the house the lusty Romans sling,
 Leaving no corner of the same unsought,
 Till every one a frighted virgin caught.
 Look as the trembling Dove the Eagle flies,
 Or a young Lamb when he the Woolf espies;
 So ran the poor girles, filling th' aire with skreeks,
 Emptying of all the colour their pale cheeks.
 One fear possesst them all, but not one look,
 This tears her baire, she bath her wits forsook,
 Some sadly sit, some at their mothers call,
 Some chase, some fly, some stay, but frighted all.
 Thus were the ravish'd Sabines blushing led
 (Becomming shame) unto each Romans bed.
 If any striv'd against it, streight her man
 Would take her on his knee (whom fear made wan)
 And say; Why weep'st thou sweet? what ailes my dear?
 Dry up these drops, these clouds of sorrow clear,

Vindication.

9

It be to thee if thou thy grief wilt smother,
Such as thy Father was unto thy Mother.
Full well could Romulus his Souldiers please,
To give them such fair Mistresses as these.
If such rich wages thou wilt give to me,
Great Romulus, thy Souldier, I will be.

Romulus having erected the walls of Rome, and leading under him a warlike Nation, being in continuall warre with the Sabines, after the choyce selecting of a place, fit for so famous a City, and not knowing how to people the same, his train wholly consisting of Souldiers, who without the company of women (they not having any in their Army) could not multiply; but so were likely that their immortal fames should dye itselfe with their mortal bodies. This therefore Romulus devised; After a parle and agreement made with the neighbour Nations, he built a Theater, plain, according to the time; yet large, fit for the entertainment of so great an Assembly, and these were they whose famous issue peopled the City of Rome, which in after-ages grew to such height, that not Troy founded by Dardanus, Carthage layed by Dido, Tyrus built by Agener, Memphis made by Ogdous, Thebes seated by Cadmus, nor Babylon reared by Semiramis, were any way equall to this situation grounded by Romulus: To which all the discovered Kingdomes of the earth after became tributaries. And in the noon-tide of their glory, and height of all their honour, they edified Theaters, and Amphi-theaters: For in their flourishing Commonweal, their publick Comedians and Tragedians most flourished, in so much that the Tragick and Comick Poets, were all generally admired of the people, and particularly every man of his private Mecenas.

In the Reigne of Augustus Christ was borne, and as well in his dayes as before his birch, these solemnities were held in the greatest estimation. In Julius Cesar's time, predecessor to Augustus, the famous hony-tongu'd Orator Cicero flourished;

Imperante Augusto, natus est Christus,
Imperante Tiberio crucifixus.

The Actors

flourished; who, amongst many other his eloquent Orations, writ certain yet extant, for the *Comedian Roscius* (pro *Roscio Comædo*) of whom we shall speak more large hereafter. These continued in their honour till the reign of *Tiberius Caesar*, and under *Tiberius* Christ was crucified. To this end do I use this assertion, because in the full & perfect time our Saviour sojourned on the earth, even in those happy and peacefull dayes the spacious Theaters were in the greatest opinion amongst the Romans; yet, neither Christ himself, nor any of his sanctified Apostles, in any of their Sermons, Acts, or Documents, so much as named them, or upon any abusive occasion, touched them. Therefore hence (methinkes) a very probable and important argument may be grounded, that since they, in their divine wisdomes, knew all the sinnes abounding in the world before that time, tax & reprov'd all the abuses reigning in that time, and so foresaw all the actions and inconveniences (to the Church prejudiciall) in the time to come, Since they (I say) in all their holy doctrines, books, and principles of divinity, were content to passe them over, as things tolerated, and indifferent, why should any nice & over-scrupulous heads, since they cannot ground their curiousnesse either upon the old or new Testament, take upon them to correct, controule, & carpe at that, gainst which they cannot finde any text in the sacred Scriptures?

In the time of *Nero Caesar*, the Apostle *Paul* was persecuted and suffered, *Nero* was then Emperour, *Paul* writ his Epistle to the Romans, and at the same time did the Theaters most flourish amongst the Romans; yet where can we quote any place in his Epistle, which forbids the Church of God, then resident in *Rome*, to absent themselves from any such assemblies.

To speak my opinion with all indifferency God hath not enjoyned us to wear all our apparrel solely to defend the cold. Some garments we weare for warmth, others for ornament, So did the children of Israel hang ear-rings in
their

their ears, nor was it by the law forbidden them. That purity is not look't for at our hands, being morall and humane, that is required of the Angels, being celestiall and divine. God made us of earth, men; knows our natures, dispositions and imperfections, and therefore hath limited us a time to rejoyce, as he hath enjoyned us a time to mourne for our transgressions; and I hold them more scrupulous than well advised, that go about to take from us the use of all moderate recreations. Why hath God ordained for man, variety of meats, dainties and delicates, if not to taste thereon? why doth the world yield choice of honest pastimes, if not decently to use them? Was not the Hare made to be hunted; the Stagge to be chased; and so of all other beasts of game in their severall kinds; since God hath provided us of these pastimes, why may we not use them to his glory? Now if you ask me why were not the Theaters as gorgeously built in all other Cities of *Italy* as *Rome*? And why are not Play-houses maintained as well in other Cities of *England*, as *London*? my answer is: It is not meet every mean Esquire should carry the part belonging to one of the Nobility, or for a Noble man to usurpe the estate of a Prince: *Rome* was a *Metropolis*, a place whither all the nations known under the Sunne, resorted; so is *London*, and being to receive all Estates, all Princes, all Nations, therefore to afford them all choyce of pastimes, sports, and recreations: yet were their Theaters in all the greatest Cities of the world, as we will more largely particularize hereafter.

I never yet could read any History of any Commonweale, which did not thrive and prosper whilst these publike solemnities were held in adoratiō. Oh but (say some) *Marcus Aurelius* banisht all such triviall exercises beyond the confines of *Italy*. Indeed this Emperour was a Philosopher of the sect of *Diogenes*, a Cinick, & whether the hand of *Diogenes* would become a scepter, or a root better, I leave to your judgments. This *Aurelius* was a great and

sharp reprover, who because the Matrons and Ladies of Rome, in scorn of his person made a Play of him; in his time interdicted the use of their Theaters. So, because his wife *Faustine* plaid false with him, he generally exclaimed against all women: Because himself could not touch an Instrument, he banisht all the Musicians in Rome, and being a meer coward, put all the Gladiators & sword-players into exile. And lest his own suspected life should be again acted by the Comedians, as it before had been by the noble Matrons, he profest himselfe adversary to all of that quality so severe a reformation of the weal publick he us'd, restraining the Citizens of their free liberties, which till his days was not seen in Rome; but what profited this the weal publick? do but peruse the ancient Roman Chronicles, & you shall undoubtedly find, that from the time of this precise Emperour, that stately City, whose lofty buildings crown'd seven high hills at once, & overpeer'd them all, streightway began to hang the head, by degrees the forraign Kingdomes revolted, & the homage due them by strange Nations, was in a little space quite abrogated: For they governed all the world, some under Consuls, some under Pro-consuls, Presidents, & Prætors they divided their Dominions and Countries into Principalities, some into Provinces, some into Toparchies, some into Terrarchies, some into Tribes, others into Ethnarchies: But now their homage ceast, *Marcus Aurelius* ended their mirth, which presaged that shortly after should begin their sorrow, he banisht their liberty, and immediately followed their bondage. For Rome, which till then kept all the Nations of the world in subjective awe, was in a little space awed even by the basest Nations of the world. To leave Italy, & look back into Greece, the Sages & Princes of Greece, who for the refinedness of their language were in such reputation through the world, that all other tongues were esteemed barbarous; These that were the first understanders, trained up their youthfull Nobility to be Actors, debar-

debarring the base Mechanicks so worthy employment: for none but the young Heroes were admitted that praise, so to embolden them in the delivery of any forrain Embassy. These wise men of Greece! (so called by the Oracle) could by their industry, finde out no neerer or director course to plant humanity and manners in the hearts of the multitude, than to instruct them by moraliz'd mysteries what vices to avoid, what vertues to embrace; what enormities to abandon, what ordinances to observe: whose lives (being for some special endowments in former time honoured) they should admire & follow: whose vicious actions personated in some licentious liver) they should despise & shun, which born out as well by the wisdom of the Poet, as supported by the worth of the actors, wrought such impressiō in the hearts of the plebe, that in short space they excelled in civility and government, insomuch that from them all the neighbour Nations drew their patterns of Humanity, as well in the establishing of their lawes, as the reformation of their manners. These *Magi* and *Gymnosophists*, that liv'd (as I may say) in the childhood and infancy of the world, before it knew how to speak perfectly though even in those dayes, that Action was the neerest way to plant understanding in the hearts of the ignorant. Yea (but say some) you ought not to confound the habits of either sex, as to let your boyes weare the attires of virgins, &c. To which I answer. The Scriptures are not alwayes to be expounded meerly, according to the letter: (for in such estate stands our main Sacramentall Controversie) but they ought exactly to be conferred with the purpose they handle. To do as the Sodomites did, use preposterous in lusts in preposterous habits, is in that text flatly and severely forbidden: nor can I imagine any man, that hath in him any taste or relish of Christianity to be guilty of so abhorred a sinne. Besides, it is not probable that Playes were meant in that text, because we read not of any Playes knowne in that time that *Deuteronomie*

Deuteronomie was writ among the Children of Israel, nor do I hold it lawfull to beguile the eyes of the world in confounding the shapes of either sex, as to keep any youth in the habit of a virgin, or any virgin in the shape of a lad, to shroud them from the eyes of their fathers, tutors, or protectors, or to any other sinister intent whatsoever. But to see our youths attired in the habbit of women, who knows not what their intents be? who cannot distinguish them by their names, assuredly knowing, they are but to represent such a Lady at such a time appointed?

Do not the Universities, the fountaines & well springs of all good Arts, Learning and Documents, admit the like in their Colledges? and they (I assure my self) are not ignorant of their true use. In the time of my residence in *Cambridge*, I have seen Tragedies, Comedies, Histories, Pastorals and Shewes, publickly acted, in which Graduates of good place and reputation, have been specially parted, this is held necessary for the emboldening of their junior schollers, to arm them with audacity, against they come to be imployed in any publick exercise, as in the reading of the *Dialectick*, *Rhetorick*, *Ethicke*, *Mathematicke*, the *Physick*, or *Metaphysick* Le^gures: It teacheth audacity to the bashfull Grammarian, being newly admitted into the private Colledge, and after matriculated and entered as a member of the University, and makes him a bold Sophister, to argue *pro & contra*, to compose his Sillogismes, Categorick, or Hypoethick (simple or compound) to reason & frame a sufficient argument to prove his questions or to defend any *axioma*, to distinguish of any Dilemma, & be able to moderate in any Argumentation whatsoever.

To come to *Rhetorick*, it not onely emboldens a scholler to speak, but instructs him to speak well, and with judgment, to observe his comma's, colons, & full points, his parentheses, his breathing spaces, and distinctions, to keep a decorum in his countenance, neither to frowne when he should smile, nor to make unseemly and disguised

led

fed faces in the delivery of his words, not to flair with his eyes, draw awry his mouth, confound his voice in the hollow of his throat, or tear his words hastily betwixt his teeth, neither to buffet his desk like a mad-man, nor stand in his place like a liveless Image, demurely polding, and without any smooth and formal motion. It instructs him to fit his phrases to his action, and his action to his phrase, and his pronunciation to them both.

Tully in his book *ad Caium Herennium*, requires five things in an Orator, *Invention*, *Disposition*, *Elocution*, *Memory*, and *Pronuntiation*, yet all are imperfect without the sixth, which is *Action*: For be his invention never so fluent and exquisite, his disposition and order never so composed and formal, his eloquence and elaborate phrases never so material and pithy, his memory never so firm and retentive, his pronunciation never so musical and plausible, yet without a comely and elegant gesture, a gracious and a bewitching kinde of action, a naturall and a familiar motion of the head, the hand, the body, and a moderate and fit countenance suitable to all the rest, I hold all the rest as nothing. A delivery and sweet action is the gloss and beauty of any discourse, that belongs to a Schollar. And this is the action behoveful in any that profess this quality, not to use any impudent or forced motion in any part of the body, no rough, or other violent gesture, nor on the contrary, to stand like a stiffe starcht man, but to qualify every thing according to the nature of the person personated: For in overacting tricks, and toying too much in the antick habit of humours, men of the ripest desert, greatest opinions, and best reputations, may break into the most violent absurdities. I take not upon me to teach, but to advise: For it becomes my *Juniority* rather to be pupild my self, than to instruct others.

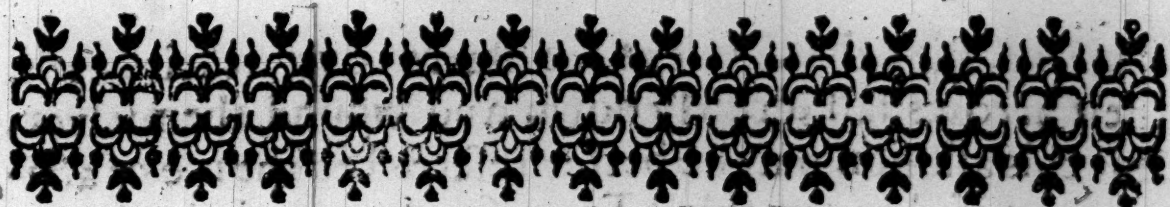
To proceed, and to look into those men that profess themselves adversaries to this quality, they are none of the gravest, and most ancient Doctors of the Academy, but
only

only a sort of find-faults, such as interest their prodigal tongues in all mens affairs without respect. Theſe I have heard as liberally in their ſuperficial cenſures, tax the exerciſes performed in their Colledges, as theſe acted on our publick Stages, not looking into the true and direct uſe of either, but ambitiouſly preferring their own preſumptuous humours, before the profound and authentic judgements of all the learned Doctors of the Univerſity. Thus you ſee, that touching the antiquity of Actors and Acting, they have not been new, lately begot by any upſtart invention, but I have derived them from the firſt Olimpiads, and I ſhall continue the uſe of them even till this preſent age. And ſo much touching their antiquity.

Pars ſupereſt cepti : pars eſt exhauſta laboris.

The end of the firſt Book.

The



OF THE ACTORS, and their ancient DIGNITY.

THE SECOND BOOK.



JULIUS CÆSAR, the famous Conquerour, discoursing with *Marcus Cicero*, the famous Orator, amongst many other matters debated, It pleased the Emperour to ask his opinion of the Histrians, the players of *Rome*, pretending some cavill against them, as men whose imployment in the Commonwealth was unnecessary: to whom *Cicero* answered thus: Content thee *Cæsar*, there be many heads busied and bewitched with these pastimes now in *Rome*, which otherwise would be inquisitive after thee and thy greatnesse: Which answer, how sufficiently the Emperour approved may be conjectured by the many gifts bestowed, and privileges and Charters after granted to men of that quality. Such was likewise the opinion of a great statesman of this land, about the time that certain books were called in question. Doubtlesse there be many men of that temper, who were they not carried away, and weaned from their own corrupt and bad disposition, and by accidentall means remov'd and alter'd from their dangerous and sullen intendments, would be found apt and prone to many notorious and trayterous practises. Kings and Monarches are by God placed and inthroned *supra nos* above us, & we are to regard them as the Sun from whom we receive the light to live under, whose beauty & brightness we may only admire, not meddle with: *Ne ludamus*

cum Diis, they that shout at the starrs over their heads, their arrows fall directly down and wound themselves, But this allusion may be better referred to the use of action promised in our third Treatise, than to their dignity which next and immediately (by Gods grace) our purpose is to handle.

The word *Tragedy*, is derived from the Greek word *τραγος*, Caper a goat, because a goat being a beast most injurious to the vines, was sacrificed to *Bacchus*: Hereupon *Diodorus* writes, that *Tragedies* had their first names from the oblations due to *Bacchus*; or else of *τροχός*, a kinde of painting, which the *Tragedians* of the old time used to staine their faces with. By the censure of *Horace*, *Thespis* was the first *Tragick* writer.

*Horace Arte
Poetica,*

*Ignotum Tragica genus invenisse Camena
Dicitur, & plaustis vexisse poemata Thespis.
The unknown Tragick Muse Thespis first sought,
And her high Poems in her Chariot brought.*

Polid. Virgil.

This *Thespis* was an *Athenian* Poet, born in *Thespina*, a free town in *Boeotia* by *Helicon*, of him the nine *Muses* were called *Thespiades*. But by the censure of *Quintilian*, *Aeschylus* before him, but after them *Sophocles* and *Euripides* clothed their *Tragedies* in better ornament. *Livius Andronicus* was the first that writ any *Roman Tragedy* in which kinde of poeie *Accius*, *Pacuvius*, *Seneca*, and *Ovidius* excelled.

*Ovid Amorium
lib. 2. 18.*

*Sceptra tamen sumpsi curaq; Tragedia nostra
Crevit, at huic operi quamlibet aptus eram.
The sceptred Tragedy then prov'd our wit,
And to that work we found us apt and fit.*

Again in his fifth book *de tristibus*; Eleg 8.
*Carmen quod vestro saltari nostra Theatro
Versibus & plaudis scribis (amice meis:
Deare friend thou writ'st our Muse is'mongst you song,
And in your Theaters with plaudits rung.*

Likewise

Likewise in his Epistle to *Augustus*, writ from the Pontick Island, whither he was banisht.

Et dedimus tragicis scriptum regale Cotburnis,

Quaeq; gravis debet verba Cotburnus habet.

With royall stile speaks our Cotburnate Muse,
A buskin'd phrase in buskin'd plaies we use.

The word Comedy is derived from the Greek word *Káμος*, a street, and *ὦδῆ*, Cantus a song, a street-song, as signifying there was ever mirth in those streets where Comedies most flourish.

Hæc paces habuere bonæ ventiq; secundi.

In this kinde *Aristophanes*, *Eupolis*, *Cratinus* were famous, after them *Menander* and *Pbilemon*: succeeding them *Cicilius*, *Nevius* *Plautus* and *Terentius*.

Musaq; Turani tragicis innixa Cotburnis,

Et tua cum socco, Musa, Melisse levis:

Turanus tragick buskin grac'd the Play,

Melissa's Comick shooe made lighter way.

The ancient Histriographers write, that among the *Alex. Metap.* Greeks there were divers places of exercise, appointed for Poets, some at the grave of *Thesew*, others at *Helicon*, where they in Comedies and Tragedies contented for severall prices, where *Sophocles* was adjudged, victor over *Æschilus*. There were others in the City of *Elis*, where *Menander* was foiled by *Pbilemen*. In the same kinde *Hesiod* is said to have triumph'd over *Homer*. So *Corinna* for her excellencies in these inventions, (called *Musca lirica*) excelled *Pindarus* the *Theban* Poet, for which she was five times crowned with garlands.

The first publick Theater was by *Dionysius* built in *A-*
thens, it was fashioned in the manner of a semi-circle, or
half moone, whose galleries & degrees were reared from
the ground, their staires high, in the midst of which did
arise the stage, besides such a convenient distance from
the earth, that the audience assemble I might easily behold

Theaters.

The Actors

the whole project without impediment. From this the Romans had their first paterns, which at the first not being roof'd, but lying open to all weathers, *Quintus Catulus* was the first that caused the outside to be covered with linnen cloth, and the inside to be hung round with Curtens of silke. But when *Marcus Scaurus* was *Ædilis*, he repaired it, and supported it round with pillars of Marble.

Caius Curio, at the solemn obsequies of his father, erected a famous Theater of Timber, in so strange a forme, that on two severall stages, two sundry playes might be acted at once, and yet the one be no hinderance or impediment to the other; and when he so pleased the whole frame was artificially compos'd to meet in the midst which made an Amphitheater.

Pompey the great, after his victories against *Mithridates*, King of *Pontus*, saw in the City *Mitelené*, a Theater of another form, and after his triumphs and return to *Rome*, he rais'd one after the same patern of freestone, of that vastnesse and receipt, that within his spaciousnesse it was able at once to receive fourescore thousand people, every one to sit, see and hear.

In emulation of this sumptuous and gorgeous building, *Julius Caesar*, successor to *Pompey's* greatness, exceeded him in his famous Architecture, he rais'd an Amphitheater, *Campo Martio*, in the field of *Mars*, which as far excelled *Pompey's*, as *Pompey's* did exceed *Caius Curio's*, *Curio's*, that of *Marcus Scaurus*, *Scaurus* that of *Quintus Catulus*, or *Catulus* that which was first made in *Athens* by *Dionysius*: for the Bases, Columnes, Pillars, and Piramides were all of hew'd Marble, the coverings of the stage, which we call the heavens (where upon any occasion their Gods descend) were Geometrically supported by a Giant-like *Atlas*, whom the Poets for his Astrology, feign to bear heaven on his shoulders, in which an artificiall Sunn and Moon of extraordinary aspect & brightness had their diurnall, and nocturnall motions; so had the stars their true and celestiall

coelestiael course; so had the spheares, which in their continual motion made a most sweet & ravishing harmony. Here were the Elements and planets in their degrees, the sky of the Moon, the sky of Mercury, Venus, Sol, Mars, Jupiter, and Saturn; the stars, both fixed & wandering: & above all these, the first mover, or *primum mobile*, there were the 12 signes; the lines Equinoctiall and Zodiacal, the Meridian circle, or Zenith, the Orizon circle, or Emisphere, the Zones torrid & frozen, the poles artick & antartick, with all other tropicks, orbs, lines, circles, the *Solstitium* and all other motions of the stars, signes, & planets. In brief, in that little compass were comprehended the perfect model of the firmament, the whole frame of the heavens, with all grounds of Astronomicall conjecture. From the roof grew a tower or turret, of an exceeding altitude, from which an ensign of silk waved continually, *Pendebant vela Theatro*. But lest I wast too much of that compendiousness, I have promised in my discourse, in idle descriptions, I leave you to judge the proportion of the body by the making of this one limbe, every pillar, seat, foot-post, stair, galery, & whatsoever else belongs to the furnishing of such a place, being in cost, substance, form, & artificiall workmanship, most sutable. The floore, stage, roof, outside, & inside, as costly as the *Pantheon* or *Capitols*. In the principall galleries were special remote, selected & chosen seats for the Emperour, *patres conscripti*, Dictators, Consuls, Pretors, Tribunes, *Triumviri*, *Decemviri*, Ediles, Curules, & other Noble Officers among the Senators: all other rooms were free for the plebe, or multitude. To this purpose I introduce these famous Edifices, as wondering at their cost & state, thus intimating that if the quality of Acting, were (as some propose) altogether unworthy, why for the special practice, and memorable imployment of the same, were founded so many rare and admirable monuments: & by, whom were they erected? but by the greatest Princes of their times, & the most famous and worthiest of them all,

builded by him that was the greatest Prince of the world, *Julius Caesar*, at what time in his hand he grip'd the universal Empire of the earth. So of *Augustus Caesar*.

*Inspice ludorum sumptus, Auguste, tuorum]
Empta tibi magno——*

*Behold Augustus the great pompe and state
Of these thy Playes paid dear for, at high rate.*

Hæc tu spectasti spectandaq; sæpe dedisti.

And could any inferiour quality be more worthily esteemed or noblier graced, than to have Princes of such magnificence and state to bestow on them places of such port and countenance, had they been never well regarded they had been never so sufficiently provided for, nor would such worthy Princes have strived who should (by their greatest expence and provision) have done them the amplest dignity, had they not with incredible favour regarded the quality. I will not traverse this too farr, least I incurr some suspicion of self-love, I rather leave it to the favourable consideration of the wise, though to be perversnesse of the ignorant, who had they any tast either of Poetic, Philosophy, or Historicall Antiquity, would rather stand mated at their own impudent ignorance, than against such noble, and notable examples stand in publick defiance.

I read of a Theater built in the midst of the River Tyber standing on pillars and arches, the foundation wrought under water like London. bridge, the Nobles and Ladies in their Barges and Gondelays, landed at the very stairs of the galleries. After these they composed others, but differing in forme from the Theater, or Amphitheater, and every such was called *Circus*, the frame Glob-like, and meerly round.

Circus in hanc exit clamataq; palma Theatris.

And the year from the first building of Rome, five hundred threescore and seven, what time *Spurius Posthumus Albinus*,

Albinus, and *Quintus Martius Philippus*, were Consuls, *Nero* made one, and the noble *Flaminius* another, but the greatest was founded by *Tarquinius Priscus*, and was called *Circus maximus*: In this the Gladiators practised, the wideness and spaciousness was such, that in it they fought as Barriers, & many times ran at tilt. *Dion* records eighteen Elephants slain at once in one Theater. More particularly to survey the rarer Monuments of *Rome*, near to the *Pantheon* (the Temple of the Roman gods) at the descent from the hill *Capitolinus*, lies the great Forum, by which is situated the great Amphi-theater of *Titus*, first erected by *Vespasian*, but after (almost ruined by fire) by the Roman *Titus* rarely reedified. It is called *Collisus*, also a *Cavea*, which signifies a scaffold, also *Arena*, a place of combat, by *Silvianus* & *Prudentius*, which name *Tertullian*, *Pliny*, *Ovid*, *Fir- Ammianus, lib*
micus & *Apuleius* likewise give it. It had the title of *Circus, 29.*
Castra and *Stadium*, by *Suetonius*, *Capitolinus* and *Arcadius*. *Cassianus* affirms these Theaters consecrated to *Diana Taurica*; *Tertullian*, to *Mars* & *Diana*; *Martiall*, to *Jupiter Latiaris*, and to *Stigian Pluto*, whose opinion *Minutius* and *Prudentius* approve. The first structures were by the Tribune *Cario*, which *Dio, lib. 37.* affirms. *Vitruvius, lib. 5.* saith, *Pliny, lib. 36.*
Multa Theatra Romæ structa quotannis. Of *Julius Caesar's* Amphi-theater, *Campo Martio*, *Dio Cassius* records, which *Dio Cassius lib,*
Augustus after patronized, as *Victor* remembers of them, 43.
whose charge *Statilius Taurus* assisted, of whom *Dio* speaketh thus, *Ο τάδεος καλίστος θεατρὸν, &c. anno urbis, DCCXXV.* *Dio, lib. 51.*
Pub. Victor for gets not *Circus Flaminius*, and *Suetonius* re- *Suetonius c. 21*
members one builded by *Caligula* at *Septa*, whose building *Claudius* at first interdicted. *Nero* erected a magnificent *Tacitus lib. 13*
Theater in the field of *Mars*, *Suetonius lib. Ner. 12.* *Annalium.*

Publius Victor, speaks further of a *Castrense Theatrum*, a Theater belonging to the Camp in the Country of the *Æsquiles*, built by *Tiberius Caesar*, & of *Pompey's Theater* *Pliny, lib. 36,*
ny witnesses. The great Theater of *Statilius* being in greatest use, was burnt in the time of *Nero*, which *Xiphilinus* *cap. 15.*
thus

thus speaks of, *τοτὲν ἡλάντιον τὸ ὄρος συμπαν καὶ τὸ θεατρον τῷ ταυρῷ ἐχάσθη.* This was built in the midst of the old City, and after the combustion repaired by *Vespasian*, *Consulatus suo* 8. whose coyn of one side, bears the exprels figure of his Theater, yet was it onely begun by him, but perfected by his son *Titus*. *Eutropius* & *Cassiodorus*, attribute this place solely to *Titus*, but *Aurelius Victor* gives him onely the honour of the perfecting a place so exquisitely begun: This after was repaired by *Marcus Anthonius Pius*, by whose cost faith *Capitolinus*, the Temple of *Hadrianus* was repaired, and the great Theater reedified, which *Heliogabalus* by the testimony of *Lampridius*, patronized, and after the Senate of *Rome*, took to their protection, under the *Gordians*.

Touching Theaters without *Rome*, *Lyssius* records, *Theatra circa Romani, extructa passim, even in Jerusalem, Herodes magnificus & illustris Rex non uno loco Judeæ Amphitheatra edificavit, extruxit in ipsa urbe sacra, ἐν τῷ ἁγίῳ* (as *Josephus* saith) *Ἀμφοθεατρον μέγιστον.* Herod a magnificent and illustrious King, not in one place of *Juda*, erected Amphitheaters, but even in the holy City he built one of greatest recit. Also in *Greece*, *Asia*, *Affrick*, *Spain*, *France*: nor is there any Province in which their ancient structures do not yet remain, or their perishing ruines are not still remembered. In *Italy*, ad *Lyrin campaniæ Fluvium juxta Minturnas*, remains part of an ample Amphitheater.

At *Puteolis* a City not far from the Sea-side in *Campania*, eight miles from *Naples*, one.

At *Copua*, a magnificent one of solid Marble.

At *Alba* in *Italy*, one.

At *Ocriculum* in *Umbria*, one.

At *Verona*, one most beautifull.

At *Florence*, one whose compass yet remains:

At *Athens* in *Greece*, one of Marble.

At *Pola* in *Istria*, by the *Hadriatick* Sea, one described by *Sebastian Serlius*.

At *Hispalis* in *Spain*, one built without the walls of the City.

In Turamace at Vesuna one of squared stone, the length 30. perches, or poles, the breadth 20.

At Arelate one.

At Burdegall one.

At Nemaus one, remembred by Euseb. in Ecclesiastica Historia.

At Lygeris one.

Another among the Helvetians.

The Veronense Theatrum Marmoreum, erected before the time of Augustus, as Torellus Serrayna in his description of Verona records: but Cirnicus Anconitanus reports it built in the nine and thirtieth year of Octavian. Carolus Sigonius refers it to the reigne of Maximinian, who saith, Maximinian built theaters in Mediolanum Aquilea, and Brixium.

Sigon. lib Hist. Occident.

The like Cornelius Tacitus 2 Hist. remembers in Placentia, but the description of the Verona Theater Levinus Kerckmaeker sets down. This the great King Francis an. 1538. gave to certain Actions, who thirty dayes space together represented in the same the Acts of the Apostles, nor was it lawfull by the Edict of the King for any man to remove any stone within thirty poles of his scituation, lest they should endanger the foundation of the Theater.

The like have been in Venice, Milan, Padua. In Paris there are divers now in use by the French Kings Comedians, as the Burgonian, and others. Others in Massilia, in Trevers, in Magontia, in Agripina, and infinite Cities of Greece, Thebes, Carthage, Delphos, Creet, Paphos, Epyrus, also in the City Tydena, so at Civil in Spain, and at Madrill, with others.

At the entertainment of the Cardinall Alphonfus, and the infant of Spain, into the Low-countries, they were presented at Antwerp, with sundry pageants and playes: the King of Denmark, father to him that now reigneth, entertained into his service, a company of English Comedians, commended unto him by the honourable the Earle of Leicester: the Duke of Brounswick, & the Landsgrave of Hessen retain in their Courts certain of ours, of the same quality.

Archduke Alphonfus.

E

But

But among the Romans they were in highest reputation: for in comparison of their playes, they never regarded any of their solemnities, there *ludi funebres*, there *Floralia*, *Cerealia*, *Fugalia*, *Bacchinalia*, or *Lupercalia*.

Slow.

And amongst us, one of our best English Chroniclers records, that when Edward the fourth would shew himself in publick state to the view of the people, he repaired to his palace at St. Johns, where he accustomed to see the City Actors. And since then, that house by the Princes free gift, hath belonged to the office of the Revels, where our Court plaies have been in late dayes yearly rehearsed, perfected, and corrected before they come to the publick view of the Prince and the Nobility. Ovid speaking of the Tragick Muse, thus writes,

*Venit & ingenti violenta tragedia passus,
Fronte comæ torva palia jacebat Lumi-
Læva manus sceptrum late regale tenebat,
Lydius apta pedum vincula cothurnus habet.*

*Then came the Tragick Muse with a proud pace,
Measuring her slow strides with maiestick grace.
Her long train sweeps the earth, and she doth stand,
With buskin'd legge, rough brow, and sceptred hand.*

Well knew the Poet what estimation she was in with Augustus, whē he describes her holding in her left hand a scepter. Now to recite some famous Actors that liv'd in the preceding ages: the first Comediāns were Cincius & Faliscus, the first Tragedians were Minutius, & Prothonius. Elinus Donatus in his preface to Terence his *Andrea* saith, that in that Comedy Lucius Attilius, Latinus Prenestinus, and Lucius Ambivius Turpio were Actors: this Comedy was dedicated to Cibil, & such were called *ludi Megalenses*, acted in the year that M. Fulvius was Edilis, & Quintus Minutius Valerius & M. Glabrio were Curules, which were Counsellors & chief officers in Rome, so called, because they customably sat in

Cincius.
Faliscus.
Minutius.
Prothonius.
L. Attilius.
Latinus.
Prenestinus.
Lucius.
Ambivius
Turpio.

in Chairs of Ivory. The songs that were sung in this Comedy were set by *Flaccus*, the son of *Clodius*. *Terence* his *Eu-* *Flaccus.*
nuchus or second Comedy was acted in the year L. *Posthu-* *Protinus.*
mus, and L. *Cornelius* were Ediles. *Curules* *Marcus Valerius*, *L. Servius.*
and *Caius Fannius* Consuls. The year from the building
of Rome 291. in his *Adelphi*, one *Protinus* acted, and was
highly applauded; in his *Heera*, *Julius Servius*. *Cicero* com- *Offic. 1.*
mends one *Rupilius* a rare Tragedian: I read of another *Rupilius.*
called *Aroffus*, another called *Theocrines*, who purchased *Aroffus.*
him a great applause in the plays called *Terentini*. There *Theocrines.*
were other plays in Rome, called *Aetia* and *Pythia*, made
in the honour of *Apollo*, for killing the Dragon *Python*.
In those one *Aesopus* bare the praise, a man generally e- *A Esopus.*
steemed, who left behind him much substance, which *Clodius* his son after possessed.

Quæ gravis Aesopus, quæ doctus Roscius egit.

Laberius was an excellent Poet, and a rare Actor, who *Laberius.*
writ a book of the gesture and action to be used by the
Tragelians and Comedians, in performance of every part
in his native humour. *Plautus* himself was so inamour'd
of the Actors in his dayes, that he published many excel-
lent and exquisite Comedies, yet extant. *Aristotle* com- *Theoderetes.*
mends one *Theoderetes* to be the best Tragedian in his time.
This in the presence of *Alexander* personated *Achilles*,
which so delighted the Emperour, that he bestowed on
him a pension of *quinque mille Drachmae*, five thousand
Drachmae, and every thousand *Drachmae* are twenty
nine pounds three shillings four pence sterling.

Roscius, whom the eloquent Orator, & excellent States-
man of Rome *Marcus Cicero*, for his elegant pronuntiati-
on & formal gesture called his jewell, had from the com-
mon Treasury of the Roman Exchequer, a daily pension
allowed him of so many *Sestertii* as in our coin amount
to 16^l. and a mark, or thereabouts, which yearly did a-
rise to any noble mans revenues. So great was the fame
of this *Roscius*, and so good his estimation, that learned

The Actors

Cato made a question whether Cicero could write better than Roscius could speak and act, or Roscius speak and act better than Cicero write. Many times when they had any important orations to be with an audible and loud voice delivered to the people, they employed the tongue and memory of this excellent Actor, to whom for his worth, the Senate granted such large exhibition.

— *quæ pervincere voces,*
Evaluere sonum referunt quem nostra Theatra,
Gorganum mugire putes nemus aut mare Thuscum,
Tanto cum streptu ludi spectantur & artes.
What voice can be compared with the sound,
Our Theaters from their deep concaves send,
For their reverberate murmures seems to drown
The Gorgan wood, when the proud winds contend.
Or when rough stormes the Thuscan billowes raise,
With such loud joy, they ring our Arts and Playes.

To omit all the Doctors, Zanyes, Pantaloones, Harlakeens, in which the French, but especially the Italians, have been excellent, and according to the occasion offered to do some right to our English Actors, as Knell, Bentley, Mills, Willen, Cross, Lanam, and others: these, since I never saw them, as being before my time, I cannot (as an eye-witness of their desert) give them that applause, which no doubt, they worthily merit, yet by the report of many judicial auditors, their performance of many parts have been so absolute, that it were a kind of sin to drown their worths in Lethe, & not commit their (almost forgotten) names to eternity. Here I must needs remember Tarlton, in his time gracious with the Queen, his Sovereigne, and in the peoples general applause, whom succeeded William Kemp, as well in the favour of her Majesty, as in the opinion and good thoughts of the general audience. Gabriel, Singer, Pope, Phillips, Sly, all the right I can do them, is but this, that though they be dead, their deserts yet live in the remembrance of many. Among so many dead let me not forget

forget the most worthy famous Mr. *Edward Allen*, who in his life time erected a Colledge at *Dulledge* for poor people, and for education of youth: When this Colledge was finisht this famous man was so equally mingled with humility and charity, that he became his own Pensioner; humbly submitting himself, to that proportion of diet and clothes, which he had bestowed on others: and afterwards were interred in the same Colledge. To omit the e, as also such as for divers imperfections, may be thought insufficient for the quality. Actors should be men pick'd out personable, according to the parts they present, they should be rather schollers, that though they cannot speak well, know how to speak, or else to have that volubility that they can speak well, though they understand not what, and so both imperfections may by instructions be hel'ed and amended: But where a good tongue and a good conceit both fail, there can never be good Actor. I also could wish, that such as are condemned for their licentiousness, might by a general consent be quite excluded our society: For as we are men that stand in the broad eye of the world, so should our manners, gestures & behaviours savour of such government & modesty, to deserve the good thoughts & reports of all men, & to abide the sharpest censures even of those that are the greatest opposites to the quality. Many amongst us, I know to be of substance, of government, of sober lives & temperate carriages, house keepers & contributory to all duties enjoined them, equally with them that are ranked with the most bountifull; and if amongst so many of sort, there be any few degenerate from the rest in that good demeanour, which is both requisite & expected at their hands, let me intreate you not to censure hardly of all for the misdeeds of some, but rather to excuse us, as *Ovid* doth the generality of women.

*Parcite paucarum diffundere crimen in omnes,
Spectetur meritis quaque puella suis.*

For

The Actors

For some offenders (that perhaps are few)
Spare in your thoughts to censure all the crew,
Since every breast containes a sundry spirit,
Let every one be censur'd as they merit.

Others there are of whom should you ask my opinion,
I must refer you to this, *Consule Theatrum*. Here I might
take fit opportunity to reckon up all our *English* writers,
and compare them with the *Greek, French, Italian, & Latin*
Poets, not only in their *Pastoral, Historical, Elegiacal, & Hero-*
ical Poems, but in their *Tragical & Comical* subjects, but it
was my chance to happen on the like, learnedly done by
an approved good schollar, in a book called *Wits Common-*
wealth, to which treatise I wholly refer you, returning to
our present subject. *Julius Caesar* himself for his pleasure
became an Actor, being in shape state, voyce judgement &
all other occurrents, exterior & interior excellent. Among
many other parts acted by him in person, it is recorded
of him, that with general applause in his own Theater he
play'd *Hercules Furens*, & amongst many other arguments
of his compleariness, excellence, & extraordinary care in
his action, tis thus reported of him: being in the depth of a
passion, one of his servants as his part then fell out, presen-
ting *Lyches*, who before had from *Deianeira* brought him
the poysoned shirt, dipt in the blood of the Centaure *Nes-*
sus: he in the midst of his torture & fury, finding this
Lychas hid in a remote corner (appointed him to creep
of purpose) although he was, as our Tragedians use, but
seemingly to kill him by some false imagined wound, yet
was *Caesar* so extremely carryed away with the violence
of his practised fury, & by the perfect shape of the madness
of *Hercules*, to which he had fashioned all his active spirits,
that he flew him dead at his foot, & after swong him *terq;*
quaterq; (as the Poet says) about his head. It was the man-
ner of the Emperours in those dayes, in their publick
Tragedies to choose out the fittest among such, as for
capital offences were condemned to dy, & imploy them in
such

such parts as were to be kil'd in the Tragedy, who of themselves would make suit rather so to dy with resolution, & by the hands of such princely *Actors*, than otherwise to suffer a shameful & most detestable end. And these were Tragedies naturally performed. And such *Caius Caligula, Claudius Nero, Vitellius, Domitianus, Commodus*, & other Emperours of Rome, upon their festivals & holy dayes of greatest consecration, used to act. Therefore M. Kid in the *Spanish Tragedy*, upon occasion presenting it self, thus writes.

*Why Nero thought it no disparagment,
And Kings and Emperours have tane delight,
To make experience, of their wits in playes.*

These exercises, as traditions, have bin since (though in better manner) continued through all ages, amongst all the noblest Nations of the earth. But I have promised to be altogether compendious, presuming that whatsoever is discours'd, may for the practice of playes, their *Antiquity*, and *Dignity* be altogether sufficient. I omit the Shewes and ceremonies even in these times generally used amongst the Catholicks, in which by the Churchmen, and most religious, divers pageants, as of the Nativitie, Passion, and Ascension, with other Historicall places of the Bible, are at divers times & seasons of the year usually celebrated; *sed hoc præter me*. In the year of the world 4207 of Christ 246. *Origin* writ certain godly Epistles to *Philip*, then Emperour, of Rome, who was the first Christian Emperour, and in his life I read, that in the fourth year of his reign, which was the 1000. year after the building of Rome, he solemnized that year, as a Jubile with sumptuous pageants and plays. *Homer*, the most excellent of all Poets, composed his *Illiads* in the shape of a Tragedy, his *Odiseas* like a Comedy. *Virgil* in the first of his *Aeneiads* in his description of *Didoes Carthage*.

— *hic alta Theatris
Fundamenta locant alij, immanesque Columnas
Rupibus excidunt, scenis decora alta futuris.*

Which

Which proves, that in those dayes immediately after the name of *Troy*, when *Carthage* had her first foundation, they built Theaters with stately columnes of stone, as in his description may appear. I have sufficiently discoursed of the first Theaters, and in whose times they were erected, even till the reign of *Julius Caesar*, the first Emperour, and how they continued in their glory from him till the reign of *Marcus Aurelius* the 23. Emperour, and from him even to the present times. Now to prove they were in as high estimation at *Lacedemon*, and *Athens* to the most famous Cities of Greece. *Cicero* in his book *Cato major, seu de senectute. Cum Athenis ludis quidam grandis natu in Theatrum venisset, &c.* An ancient Cittizen coming into one of the *Athenian* Theaters to see the pastimes there solemnized (which shewes that the most ancient and grave frequented them) by reason of the throng, no man gave him place or reverence: but the same Citizen being imploy'd in an Embassy to *Lacedemon*, and coming like a private man into the Theater, the generall multitude arose at once, and with great ceremonious reverence gave him place. This *Cicero* alleges to prove the reverence due to age, and this I may fitly introduce to the approbation of my present subject. Moreover, this great State man of *Rome*, at whose exile twenty thousand of the chiefest Roman Citizens wore mourning apparel, oftentimes commends *Plautus*, calling him *Plautus noster*, and *Atticorum antiqua Comedia*, where he proceeds further to extoll *Aesopus*, for personating *Ajax*, and the famous Actor *Rupilius*, in *Epigonus*, *Medea*, *Menalip*, *Clytemnestra* and *Antiopa*, proceeding in the same place with this worthy and grave sentence, *Ergo Histrio hoc videbit in scena. quod non videbit sapiens in vita*: shall a Tragedian see that in his Scene which a wise man cannot see in the course of his life? So in another of his works, amongst many instructions to his son *Marcus*, he applauds *Turpio Ambinius* for his action, *Statius*, *Nevius* and *Plautus* for their writing. *Ovid in Augustum.*

Luminibusq;

*Luminibusq; tuis totus quibus utitur orbis,
Scenica vidisti lusus adulteria.*

*Those eyes with which you all the world survey,
See in your Theaters our Actors play.*

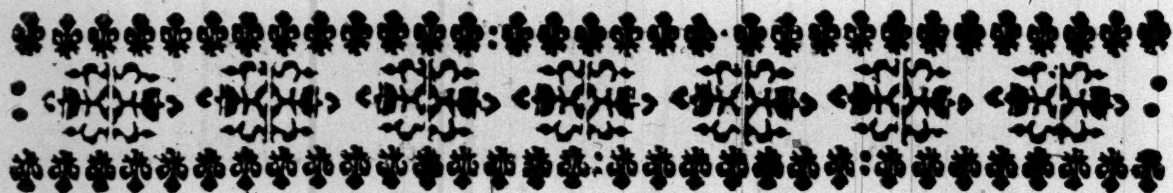
Augustus Caesar, because he would have some memory of his love to those places of pastime, reared in *Rome* two state'y Obelisci, or Pyramides, one in *Julius Caesars* Temple in the field of *Mars*, another in the great Theater, called *Circus maximus*, built by *Flaminius*: these were in height an hundred cubits apiece, in breadth four cubits, they were first raised by King *Pheron* in the Temple of the Sun, and after removed to *Rome* by *Augustus*; the occasion of their first composure was this: *Pheron* for some great crime, committed by him in his youth against the gods, was by them stroke blind, and so continued the space of ten years: But after by a revelation in the City *Babylon*, it was told, that if he washt his eyes in the water of a woman that was chaste, and never adulteratly toucht with any save her husband, he should again recover his sight: The King first tried his wife, then many other of the most grave and best reputed matrons, but continued still in despair, till at length he met with one veruous Lady, by whose chastity his sight was restored; whom (having first commanded his *Queen* and the rest to be consumed by fire) he after married. *Pheron* in memory of this, builded his two Pyramides, after removed to *Rome* by
AUGUSTUS.

*Sanctaq; majestas & erat venerabile nomen
Vatibus* —

The end of the second Book.

E

OF



OF THE ACTORS,

and the true use of their

QUALITY.

THE THIRD BOOK.



Tragedies and Comedies, saith *Donatus*, had their beginning à *rebus divinis*, from divine sacrifices, they differ thus: In Comedies, *turbulenta prima, tranquilla ultima*, In Tragedies *tranquilla prima, turbulenta ultima*, Comedies begin in trouble, and end in peace; Tragedies begin in calmes, and end in tempest. Of Comedies there be three kinds, moving Comedies, called *Motivæ*, standing Comedies, called *Statarie*, or mixt betwixt both, called *Mixtæ*: they are distributed into four parts, the *Prologue*, that is, the preface, the *Protæis*, that is, the proposition, which includes the first Act, and presents the Actors, the *Epitasis*, which is the business & body of the Comed; the last the *Catastrophe*, & conclusion: the definition of the Comedy, according to the *Latines*: a discourse consisting of divers institutions, comprehending civill & domestick things, in which is taught what in our lives and manners is to be followed, what to be avoided, the *Greeks* define it thus: *Κομωδία ἐστὶν ἰδωτικῶν καὶ πολιτικῶν πράγματων ἀχρὶς δὲν τοῦ ποροῖχην*. *Cicero* saith, a Comedy is the imitation of life, the glass of custom and the Image of truth; in *Athens* they had their first Original. The ancient Comedians used to attire their actors thus: the old men in white, as the most antient of all; the young men in party coloured garments, to note their perversity of thoughts, their slaves and servants in thin and

bae

bare vesture, either to note their poverty, or that they might run the more lighter about their affaires: their Parasities wore robes that were turned in, and intrigately wrapped about them; the fortunate in white, the discontented in decayed vesture, or garments, grown out of fashion; the rich in purple, the poor in crimson, souldiers wore purple jackets, hand-maids the habits of strange virgins, bawds, pidge-coats, & Cartezans, garments of the colour of mud, to denote their covetousness: the stages were hung with rich Arras, which was first brought from King *Attalus* into *Rome*: his state-hangings were so costly that from him all Tapestries, and rich Arras were called *Attalia*. This being a thing ancient as I have proved it, next of dignity, as many arguments have confirmed it, and of late years, by the best, without exception, favorably tolerated, why should I yeeld my censure, grounded on such firm and established sufficiency to any Tower, founded on sand, any castle built in the aire, or any triuall upstart, and meer imaginary opinion.

Oderunt Hilarem tristes tristemque iocosi.

I hope there is no man of so unsensible a spirit, that can inveigh against the true and direct use of this quality: Oh but say they, the *Romans* in their time, and some in these days have abused it, and therefore we volly out our exclamations against the use. Oh shallow! Because such a man had his house burnt, we shall quite condemn the use of fire, because one man quast poyson, we must forbear to drink, because some have been shipwrak^r, no man shall hereafter traffick by sea. Then I may as well argue thus: he cut his finger, therefore I must wear no knife, yond man fell from his horse, therefore must I travel a foot, that man surfeited, therefore dare not I eat. What can appear more absurd than such gross and senseless ascertainment? I could turn this unpointed weapon against his breast that aims it at mine, and reason thus: *Roscius* had a large Pension allowed him by the Senate of *Rome*, why should not an Actor

The Actors

of the like desert, have the like allowance now? or this, the most famous City & Nation in the world held plays in great admiration: Ergo, but it is a rule in Logick, *ex particularibus nihil fit*. These are not the Bases we must build upon, nor the columns that must support our architecture.

*Et latro, & cautus, præcingitur ense viator,
Ille sed insidias, hic sibi portat opem.
Both thieves and true-men, weapons wear alike.
Th'one to defend, the other comes to strike.*

Let us use fire to warm us, not to scorch us, to make ready our necessities, not to burn our houses: Let us drink to quench our thirst, not to surfeit; and eat to satisfy nature, not to gormondize.

———— *Comedia recta si mente legatur,
Constabit nulli posse nocere* ————
*Playes are in use as they are understood,
Spectators eyes may make them bad or good.*

Shall we condemne a generality for any one particular misconstruction? give me then leave to argue thus: Amongst Kings have there not been some tyrants? yet the office of a King is the image of the Majesty of God. Amongst true subjects have there not crept in some false traitors? even among the twelve there was one Judas, but shall we for his fault censure worse of the eleven? God forbid: Art thou Prince or Peasant? Art thou of the Nobilitie or Commonalty? Art thou Merchant or Souldier? Of the City or Country? Art thou Preacher or Auditor? Art thou Tutor or Pupill? There have been of thy function bad and good, prophane and holy. I induce these instances to confirm this common argument, that the use of any general thing is not for any one particular abuse to be condemned: For if that assertion stood firm, we should run into many notable inconveniencies.

*Qui locus est templis angustior hanc quoq; vitet,
In culpam si qua est ingeniosa suam.*

To

To proceed to the manner: First, playing is an ornament to the City, which strangers of all Nations, repairing hither, report of their Countries, beholding them here with some admiration: for what variety of entertainment can there be in any City of Christendom more than in London? But some will say, this dish might be very well spared out of the banquet: to him I answer, *Diogenes*, that used to feed on roots, cannot relish a March-pane. Secondly, our *English* tongue, which hath been the most harsh, uneven, and broken language of the world, part *Dutch*, part *Irish*, *Saxon*, *Scotch*, *Welch*, and indeed a gallimaffry of many, but perfect in none, is now by this secondary means of playing, continually refined, every writer striving in himself to add a new flourish unto it; so that in process, from the most rude and unpolisht tongue, it is grown to a most perfect & composed language, and many excellent works, and elaborate Poems writ in the same, that many Nations grow enamoured of our tongue, before despised, Neither Saphick, Ionick, Iambick, Phaleutick, Adonick, Oliconick, Hexamiter, Tetramiter, Pentamiter, Asclepediack, Choriambick, nor any other measured verse used amongst the *Greeks*, *Latines*, *Italians*, *French*, *Dutch*, or *Spanish* writers, but may be expressed in *English*, be it in blank verse or meeter, in Distichon, or Hexastichon, or in what form or feet, or what number you can desire. Thus you see to what excellency our refined *English* is brought, that in these days we are ashamed of that Euphony & eloquence which within these 60. years, the best tongues in the land were proud to pronounce. Thirdly, playes have made the ignorant more apprehensive, taught the unlearned knowledge of many famous histories, instructed such as cannot read in the discovery of all our *English* Chronicles, & what man have you now of that weak capacity, that cannot discourse of any notable thing recorded even from *William the Conquerour*, nay from the landing of *Brut*, untill this day, being posselt of their true use, For or because

Playes are writ with this aim, and carried with this method, to teach the Subjects obedience to their King, to shew the people the untimely ends of such as have moved tumults, commotions, and insurrections, to present them with the flourishing estate of such as live in obedience, exhorting them to allegiance, dehorting them from all trayterous and felonious stratagems.

Use of Tragedies.

Omne genus scripti gravitate Tragedia vincit.

Use of Historical plays.

If we present a Tragedy, we include the fatal and abortive ends of such as commit notorious murders; which is aggravated & acted with all the Art that may be, to terrify men from the like abhorred practices. If we present a forreign History, the subject is so intended, that in the lives of Romans, Grecians, or others, either the vertues of our Country-men are extolled, or their vices reprov'd; as thus, by the example of *Cæsar* to stir Souldiers to valour and magnanimity: by the fall of *Pompey*, that no man trust in his own strength: we present *Alexander*, killing his friend in his rage, to reprove rashness: *Mydas*, choked with his gold, to tax covetousness: *Nero*, against tyranny: *Sardanapalus*, against luxury: *Nynus*, against ambition, with infinite others, by sundry instances, either animating men to noble attempts, or attaching the consciences of the spectators, finding themselves toucht in presenting the vices of others. If a moral, it is to perswade men to humanity and a good life, to instruct them in civility & good manners; shewing them the fruits of honesty, and the end of villany.

Use of Morals.

Versibus exponi Tragicis res Comica non vult.

Again, *Horace, Arte Poetica.*

Et nostri proavi Plautinos & numeros & Laudavere sales —

Use of Comedies.

If a Comedy, it's pleasantly contrived with merry accidents and intermixt with apt & witty jests, to present before the Prince at certain times of solemnity, or else merily fitted to the Stage. And what is then the subject of this harmless mirth? either in the shape of a Clown, to shew other,

others their slovenly and unhandsome behaviour, that they may reform that simplicity in themselves, which others make their sport, lest they happen to become the like subject of general scorn to an auditory; else it intreats of love, deriding foolish inamorates, who spend their ages, their spirits, nay, themselves, in the servile and ridiculous employments of their Mistresses: and these are mingled with sportful accidents, to recreate such as of themselves are wholly devoted to Melancholly, which corrupts the blood: or to refresh such wearied spirits as are tired with labour, or study, to moderate the cares & heaviness of the mind, that they may return to their trades and faculties with more zeal and earnestness, after some small soft and pleasant retirement. Sometimes they discourse of Pantaloons, Usurers that have unthrifty sons, which both the fathers and sons may behold to their instructions: sometimes of Curtesans, to divulge their subtleties and snares; in which young men may be intangled, shewing them the means to avoid them. If we present a Pastoral, we shew the harmless love of Shepherds diversly moralized, distinguishing between the craft of the City, and the innocency of the sheep-coat. Briefly, there is neither Tragedy, History, Comedy, Moral, or Pastoral, from which an infinite use cannot be gathered. I speak not in the defence of any lascivious shewes, scurrilous jests, or scandalous invectives: If there be any such, I banish them quite from my patronage; yet Horace, *Sermon 1. Satyr 4.* thus writes;

Use of Pastorals.

*Eupolis atq; Cratinus Aristophanesq; Poetae,
Atque alii quorum Comedia prisca virorum est:
Si quis erat dignus describi quod malus, aut fur,
Quod Mechus foret aut sicarius, aut alioqui,
Famosus, multa cum libertate notabant.*

Eupolis, Cratinus, Aristophanes, & other Comick Poets in the time of Horace, with large scope, & unbridled liberty boldly

The Actors

boldly and plainly scourged all such abuses as in their ~~ages~~ ges were generally practised, to the staining and blemishing of a fair & beautiful Commonweal. Likewise, a learned Gentleman in his *Apology for Poetry* speaks thus: Tragedies well handled be a most worthy kind of Poesy. Comedies make men see and shame at their faults, and proceeding further amongst other University-playes, he remembers the Tragedy of Richard the third, acted in St. John's in Cambridge, so essentially, that had the tyrant Phalaris beheld his bloody proceedings, it had mollified his heart, and made him relent at sight of his inhumane massacres. Further, he commends of Comedies, the *Cambridge Pedantius*, and the *Oxford Bellum Grammaticale*; and leaving them passes on to our publick Playes, speaking liberally in their praise, and what commendable use may be gathered of them. If you peruse *Margarita Poetica*, you may see what excellent uses & sentences he hath gathered out of Terence his *Andrea*, *Eunuchus*, & the rest. Likewise out of Plautus his *Amphitruo*, *Afinaria*, and moreover, *Ex Comediis Philodoxis, Caroli Acretini: De falsa Hipocrita, & tristi Mercurii, Ronsii versellensis: Ex Comedia Philanira Ugolini parmensis*, all reverend schollers, & Conlick Poets, read else the four Tragedies, *Philonica*, *Petrus*, *Aman*, *Katherina*, *Claudii Roileti Beluensis*: But I should tire my self to reckon the names of all French, Roman, German, Spanish, Italian and English Poets, being in number infinite, and their labours extant to approve their worthiness.

Is thy mind Noble? and wouldst thou be further stird up to magnanimity? Behold, upon the Stage thou mayst see *Hercules*, *Achilles*, *Alexander*, *Cesar*, *Alcibiades*, *Lysander*, *Sertorius*, *Hannibal*, *Antigonus*, *Phillip of Macedon*, *Mitridates of Pontus*, *Pirrhus of Epire*, *Agésilans*, among the *Lacedemonians*, *Epaminondas*; among the *Thebans*, *Scevola* alone entring the armed tents of *Porfenna*: *Horatius Coclus* alone withstanding the whole army of the *Hetrurians*: *Leonides of Sparta* choosing a *Lyon* to lead a band of Deer, rather

rather than one Deer to conduct an army of Lyons, with infinite others in their own persons, qualities & shapes, animating thee with courage, deterring thee from cowardise. Hast thou of thy Country well deserved? & art thou of thy labour evill requited? to associate thee thou mayst see the valiant Roman Marcellus, pursue Hannibal at Nola; conquering Syracusa, vanquishing the Gauls, all Padua, & presently, for his reward, banisht his Country into Greece. There thou mayst see Scipio Africanus, now triumphing for the conquest of all Africa, and immediately exil'd the confines of Romania. Art thou inclin'd to lust? behold the falls of the Tarquins, in the rape of Lucrece: the guerdon of luxury in the death of Sardanapalus: Appius destroyed in the ravishing of Virginia, and the destruction of Troy in the lust of Helena. Art thou proud? our Scene presents thee with the fall of Phaeton, Narcissus pining in the love of his shadow, ambitious Hamon now calling himself a God, and by and by thrust headlong among the Devils. We present men with the ugliness of their vices, to make them the more to abhor them, as the Persians use, who above all sins, loathing drunkenness, accustomed in their solemn feasts, to make their servants and captives, extremely overcome with wine, and then call their children to view their nasty & loathsome behaviour, making them hate that sin in themselves, which shewed so gross and abominable in others. The like use may be gathered of the Drunkards so naturally imitated in our Playes, to the applause of the Actor, content of the Auditory, and reproving of the Vice. Art thou covetous? go no further than Plautus his Comedy called *Euclio*.

Dum fallax servus, durus pater, improba lena

Vixerit, & meretrix blanda, Menandros erit.

While there's false servant, or obdurate sire,

Sly baud, smooth whore, Menandros wee'l admire.

To end, in a word. Art thou addicted to prodigality? envy? cruelty? perjury? flattery? or rage? our Scenes afford

G

thee

A strange ac-
cident happen-
ing at a play.

thee store of men to shape your lives by, who be frugall, loving, gentle, trusty, without soothing, and in all things temperate. Wouldst thou be honourable, just, friendly, moderate, devout, merciful, and loving concord? thou mayest see many of their fates and ruines, who have been dishonourable, unjust, false, gluttonous, sacrilegious, bloody-minded, and brochers of dissention. Women likewise that are chaste, are by us extolled, & encouraged in their vertues, being instanced by *Diana, Belpheby, Matilda, Lucrece*, and the Countess of *Salisbury*. The unchaste are by us shewed their errors, in the persons of *Phrine, Lais, Thais, Flora*: and amongst us *Rosamond* and *Mistress Shore*. What can sooner print modesty in the souls of the wanton, than by discovering unto them the monstrousnes of their sin? It followes that we prove these exercises to have been the discoverers of many notorious murders, long concealed from the eyes of the world. To omit all far-fetcht instances, we will prove it by a domestick & home-born truth, which within these few years happened. At Lin in Norfolk, the then Earle of *Suffex* Players acting the old History of *Fryer Francis*, & presenting a woman, who insatiately doting on a young gentleman, had (the more securely to enjoy his affection) mischievously and secretly murdered her husband, whose ghost haunted her, and at diverse times in her most solitary and private contemplations, in most horrid and fearful shapes appeared and stood before her. As this was acted, a towns-woman (till then of good estimation and report) finding her conscience (at this presentment) extreemly troubled, suddenly skreeked & cry'd out, Oh my husband, my husband! I see the ghost of my husband fiercely theatning and menacing me. At which shrill and unexpected out-cry, the people about her, mov'd to a strang amazement, inquired the reason of her clamor, when presently unurged, she told them, that seven years ago, she to be posselt of such a Gentleman (meaning him) had poisoned her husband, whose fearfull image personated

ted it self in the shape of that ghost : whereupon the murderer was apprehended, before the Justices further examined, and by her voluntary confession after condemned. That this is true, as well by the report of the Actors as the records of the Town, there are many ey-witnesses of this accident of late years living, who did confirm it.

As strange an accident happened to a company of the same quality 60. years ago, or thereabout, who playing late in the night at a place called *Perin* in *Cornwal*, certain *Spainards* were landed the same night unsuspected and undiscovered, with intent to take in the Town, spoil and burn it, when suddenly, even upon their entrance, the players (ignorant as the towns men of any such attempt) presenting a battle on the stage with their drum and trumpets, strook up a loud alarm : which the enemy hearing, and fearing they were discovered, amazedly retired, made some few idle shot in a bravado, and so in a hurly-burly fled disorderly to their boats. At the report of this tumult, the towns men were immediately armed, and pursued them to the sea, praying God for their happy deliverance from so great a danger, who by his providence made these strangers the instrument and secondary means of their escape from such imminent mischief, and the tyranny of so remorselesse an enemy.

A strange accident happening at a play.

Another of the like wonder happened at *Amsterdam* in *Holland*, a Company of our *English* Comedians (well known) travelling those Countries, as they were before the *Burgers* and other the chief inhabitants, acting the last part of the 4 sons of *Aman*, towards the last act of the history, where penitent *Renaldo*, like a common labourer, lived in disguise, vowing as his last pennance to labor & carry burdens to the structure of a goodly Church there to be erected : whose diligence the labourers envying, since by reason of his stature and strength, he did usually perfect more work in a day, than a dozen of the best, (he working for his conscience, they for their lucre.) Whereupon

A strange accident happening at a play.

by reason his industry had so much disparaged their living, conspired among themselves to kill him, waiting some opportunity to finde him asleep, which they might easily do, since the forest labours are the soundest sleepers, & industry is the best preparative to rest. Having spi'd their opportunity, they drave a nail into his temples, of which wound immediatly he died. As the Actors handled this, the audience might on a suddain understand an out-cry, and loud shriek in a remote gallery, & pressing about the place, they might perceive a woman of great gravity, strangely amazed, who with a distracted and troubled brain oft sigh'd out these words: Oh my husband, my husband! The play, without further interruption, proceeded; the woman was to her own house conducted, without any apparant suspicion, every one conjecturing as their fancies led them. In this agony she some of these few dayes languished, and on a time, as certain of her well disposed neighbours came to comfort her, one amongst the rest being Church-warden, to him the Sexton posts, to tell him of a strange thing happening him in the ripping up of a grave: see here (quoth he) what I have found, and shews them a fare skull, with a great nail pierc'd quite through the braine-pan, but we cannot conjecture to whom it should belong, nor how long it hath lain in the earth, the grave being confused, and the flesh consumed. At the report of this accident, the woman, out of the trouble of her afflicted conscience, discovered a former murther. For 12. years ago, by driving that naile into that skull, being the head of her husband, she hath trecherously slain him. This being publickly confest, she was arraigned condemned, adjudged, and burned. But I draw my subject to greater length than I purposed: these therefore out of other infinities, I have collected both for their familiarity and lateness of memory.

Thus our antiquity we have brought from the *Grecians* in the time of *Hercules*: from the *Macedonians* in the age of

of *Alexander*: from the *Romans*, long before *Julius Caesar*, and since him, through the reigns of 23. Emperours succeeding, even to *Marcus Aurelius*: after him, they were supported by the *Mantuan*s, *Venetian*s, *Valencian*s, *Neopolitan*s, the *Florentin*s, and others: since, by the *German Princes*, the *Palsgrave*, the *Landgrave*, the *Dukes of Saxony*, of *Brownswick*, &c. The *Cardinal of Bruxels*, hath at this time in pay a company of our *English Comedians*. The *French King* allows certain companies in *Paris*, *Orleans*, besides other *Cities*: so doth the *King of Spain*, in *Civil*, *Madrid*, and other *Provinces*. But in no *Country* they are of that *eminencie* that ours are: so our most royall and ever renowned *Soveraigns* licenced us in *London*: so did his predecessor, the thrice vertuous *Virgin, Queen Elizabeth*, and before her, her sister, *Queen Mary*, *Edward the sixth*, and their *Father, Henry the eighth*: And before theſe, in the tenth year of the reign of *Edward the fourth*, Anno 1490. *John Stow*, an ancient and grave *Chronicler*, records (amongst other varieties tending to the like effect) that a *Play* was acted at a place called *Skinner's-well*, fast by *Clerken-well*, which continued eight dayes, and was of matter from *Adam* and *Eve* (the first creation of the world) the spectators were no worse than the *Royalty of England*. And among other commendable exercises in this place, the *Company of the Skinners of London* held certain yearly solemn *Playes*. In place whereof, now in these latter days, the *wrestling*, and such other pastimes have been kept, and is still held about *Bartholomew-tide*. Also in the year 1390. the 14. year of the reign of *Richard the second*, the 18. of *July*, were the like *Enterludes* recorded of at the same place, which continued 3. days together, the *King*, and *Queen*, and *Nobility* being there present. Moreover, of late years in divers places of *England*, there were *Towns* that held the priviledge of their *Fairs*, and other *Charters*, by yearly *Stage-plays*; as at *Manningtree* in *Suffolk*, *Kendall* in the *North*, and others.

thers. To let these passe, as things familiarly known to all men. Now to speak of some abuse lately crept into the quality, as an inveighing against the State, the Court, the Law, the City and their governments, with the particularizing of private mens humors, Noble-men and others: I know it distastes many; neither do I any way approve it, nor dare I by any means excuse it. The liberty which some arrogate to themselves, committing their bitterness and liberall invectives against all estates, to the mouths of Children, supposing their juniority to be a priviledge for any rayling, be it never so violent: I could advise all such, to curbe and limit this presumed liberty within the bands of discretion and government. But wise and judicial Censurers, before whom such complaints shall at any time hereafter come, will not (I hope) impute these abuses to any transgression in us, who have ever been carefull and provident to shun the like. I surcease to prosecute this any further, lest my good meaning be (by some) misconstrued: and fearing likewise, lest with tediousness, I tire the patience of the favourable Reader, here (though abruptly) I conclude my third and last Treatise.

Stultitiam patiuntur opes, mihi parvula res est.

F I N I S.

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